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eh, hard, like k, as in echorus, epoeh, distieh = k.	th, flat or vocal, as in thine, smooth, wither = th'.
ġ, hard, as in ġet, tiġer, beġin, foġgy = g.	ng (unmarked), as in sing, singer, single = ng.
ġ, soft, like j, as in ġem, engine, elegy, suggest = d, zh.	n, as in linger, link, uncle = n.
s, sharp (unmarked), as in same, yes, dense, rest = s.	x, like gz, as in exist, example, auxiliary = gz.
ş, soft, or vocal, like z, as in haş, amuş, prison, reside = z.	ph, like f (unmarked), as in phantom, sylph, philosophy = f.
th, sharp (unmarked), as in thing, breath, sympathy = th <sup>2</sup> .	qu, like kw (unmarked), as in queen, conquest, inquiry = kw.
	wh, like hw (unmarked), as in what, when, while = wh.

## Music

Helen Goodrich

Bertha Payne

The principle of working out continually through the interest of the song has been illustrated in the notation work during the past month. Drill on this point has sprung out of the rote-singing in the first five grades. The very inadequate conception of intervals in these grades led to an attempt at pointing out approximately with the hand the distances up and down, while singing; then in the first grade, to a quick placing of marks on the board with the side of a piece of chalk an inch long, following the direction and distances of the intervals up and down, in the rhythmic movement of the song. This proving still too indefinite (as shown by the results when the children were required to make the steps themselves), the staff was resorted to, with success. The more logical and exact children were aided perceptibly by the definite relations brought out on the staff. The names of the clef, and the meaning of the time-signature and bars, were asked for by the children, and these were explained to them. They will be mentioned every time there is an opportunity, until the children are familiar

with them as with other new words. They will also be written upon the board.

The Second and Third Grades found much fun in one of the simplest songs in the Primer, and sang it very dramatically. One day the tune was upon the board when the lesson began. The children noticed it, and the teacher pointed to the notes, one after another, in the rhythm of the song. The children recognized it with great glee, one after another, and each one pointed it out, keeping the rhythm perfectly. Thus the time was made more definite, and with the same effort, some familiarity with the staff was acquired.

These instances are given in detail to show the general direction which the work has taken in the matter of gaining technical knowledge. Whatever is necessary in points of technique will be arrived at through the need of the moment, the need of preparing the song to please some one else, to make one's self intelligible, to render the song as beautifully as possible, if for nothing else, for the mere fun of giving a riddle to some one else. Looking toward these ends, also, the songs capable

of dramatization are acted out; a child who is especially inexpressive is invited to sing a verse of a song on *la*, without the words, and let the class guess which verse he is thinking of by the expression; a child who enunciates badly takes pleasure in trying to make the class understand by the movement of his lips a verse of a song, without making a sound.

Further attempts at developing a more beautiful and more varied sense of rhythm are being made. The Second and Third Grades quickly learned to walk in a circle to 6-8 time, and the movement was perceptibly smoother than the ordinary walk, and entirely divested of the slight jerking produced by the ordinary march. It is believed that a beautiful class of dance music, marches, and some of the best ballet-music, which will be used in the Gymnasium this month, will react favorably upon the singing.

The interest in the High School is centering around the intellectual side of the singing at present, in the consideration of text, and in a general way its interpretation by the composer. Songs have been selected which have texts of good literary quality, and sometimes historical or ethical value, and much emphasis has been laid upon these collateral interests. The dignity of singing needs to be clearly brought out among pupils of the High School age. Technical points (such as exactness of attack, which demands great concentration; correctness of pitch, involving discrimination in listening; and clear enunciation, made necessary by the value of the text) have been dwelt upon to some extent. The need of improving morning exercises has been one motive for this work.

*The Statue*, in Songs of Life and Nature, created interest in the character of St. Francis of Assisi in the High School,

and the Twelfth Grade is preparing a morning exercise with this song as the animus. A sympathetic account of St. Francis may be found in the *Handbook of Legendary Art*, by Mrs. C. E. Clement, p. 109.

Preparations for Christmas will begin with discussions of all texts. There will be help from the Department of Oral Reading in this work, and the songs will be sung to the children in little recitals.

Special group-work will be done upon the songs mentioned under this head. A class selected from the High and Pedagogic Schools will sing the canon for women's voices by Reinecke, *Christmas Carol*, in Songs of Life and Nature.

The old English carols will be sung by a group of girls and boys costumed as "*Waits*." The plan is to keep this as far as possible a secret among the Waits themselves and to go about at unexpected times and sing to different people in the school, and perhaps otherwheres. The costumes selected are of the time of Queen Elizabeth. They consist of scant plain skirts for the girls, full-sleeved waists, with kerchief and tight-fitting caps, white cuffs, and long capes. The boys will wear full knickerbockers, broad white cuffs and collars, long capes, and broad-brimmed peaked hats. They will carry lantern, staff, and music.

*Zu Bethlehem Geboren* is one of the most beautiful of the multitude of beautiful German Christ-Child songs. It will be sung by the German classes. The accompaniment must be played very smoothly and the swinging rhythm carefully preserved.

The list of songs appended contains a considerable variety from which to choose, and is graded approximately, though it is of course impossible to estimate musical capacity by grades.

## Singing, Pedagogic Class

This class has been gaining steadily in the production of pure tone and in breath control, and is now more ready for song study. The Christmas songs outlined for the grades will be studied. First, as types of good music; second, to discover their suitability to the children in text and music; third, as a point of departure for the mastery of truer expression by the students themselves.

I. METHOD: The class will be divided into two groups. Each group will assist the other by suggestions. The song will be sung by one group. The members of this same group will criticise their own performance, and then sing again. The listening group will offer its suggestions, which will be acted upon if accepted. Then the listening group will take its turn in singing. This gives not only a reasonable drill in technique, but also gives training in the kind of discrimination needed in teaching or in leading children's singing.

II. POINTS FOR DISCRIMINATION: (1.) Enunciation and pronunciation. Watch the formation of the perfectly molded vowels. The consonants at the beginning of words are apt to be prolonged, spoiling the tone and the vowel form. The premature anticipation of the closing or final consonant has an equally bad effect.

(2.) Attack: Hold the true image of the pitch of the tone before sounding it. Command of breath-stream from the diaphragm will help to relieve throat-tension that comes at first when one strives for a perfect attack of the tone.

(3.) Connection of tones: One great defect in most singing is the slurring of one tone up or down to the next, sliding over the interval. A great beauty is secured when the breath-stream flows steadily, words are spoken easily, and even tones are joined closely as may be, with no suspicion of dragging up or down from one pitch to the next. All these good habits once formed, the channels are opened for beautiful expression.

## Songs

**Kindergarten:** *Christmas Song*, Frederic W. Root, December COURSE OF STUDY; *Green Holly Boughs*, Songs for Little Children, No. 2, Eleanor Smith; *In Another Land and Time*, Songs for Little Children, No. 1, Eleanor Smith; *Story of the Christ*, *Christmas Lullaby*, and *Jack Frost*, Song Stories for Kindergarten, Patty Hill; *The Snowflakes*, Songs of the Child World, Mrs. Gaynor; *Jack Frost*, Songs for Little Children, No. 1, Eleanor Smith.

**First, Second, and Third Grades:** *Christmas Song*, Frederic W. Root, December COURSE OF STUDY; *Green Holly Boughs*, Songs for Little Children, No. 2, Eleanor Smith; *In Another Land and Time*, Songs for Little Children, No. 1, Eleanor Smith; *Old Christmas*, Modern Music Series, Second Book, Eleanor Smith; *Father Christmas*, Modern Music Series, Primer, Eleanor Smith; *The North Wind Doth Blow*, Mother Goose and Nursery Rhymes, J. W. Elliott; *Winter Time*, Modern Music Series, First Book; *This is the Way the Snow Comes Down*, Children's Songs and How to Sing Them, W. L. Tomlins; *Summer or Winter, An Explanation, A Sleigh Ride, Earth's Dresses*, Modern Music Series, Primer.

**Fourth and Fifth Grades:** *Christmas Bells*, Niels Gade, text by Hans Christian Andersen, December COURSE OF STUDY; *Christmas Carol*, (Old English words), Modern Music Series, First Book, Eleanor Smith; *Christmas Bells*, (text by Longfellow), Modern Music Series, Second Book, Eleanor Smith; *Ye Shepherds Arise*, Reinecke, Fifty Children's Songs; *St. Christopher*, Mrs. Crosby Adams, December COURSE OF STUDY; *God Rest You, Merry Gentlemen*, Old English, December COURSE OF STUDY; *Winter Song*, Modern Music Series, First Book, Eleanor Smith; *Old Christmas*, Modern Music Series, Second Book, Eleanor Smith.

**Sixth, Seventh, and Eighth Grades:** Same as Fourth and Fifth, with the addition of *Christmas Day* (text by Susan Coolidge), Modern Music Series, Third Book, Eleanor Smith, and *The Christmas Tree*, Eduard Grieg (Augener and Co. Edition).

**High School:** *Christmas Bells*, *Christmas Day*, Modern Music Series, Third Book; *Christmas Bells* (text by Longfellow), Modern Music Series, Second Book, Eleanor Smith; *Christmas Bells*, Niels Gade (text by Hans Christian

Andersen), December COURSE OF STUDY; *Christmas Day* (text by Susan Coolidge), Modern Music Series, Third Book, Eleanor Smith; *The Star of Joy, A Christmas Carol, Christmas Song, Gather Round the Christmas Tree*, Songs of Life and Nature, Eleanor Smith; *The Christmas Tree*, Eduard Grieg (Augener and Co. Edition); *In the Tempest*, Modern Music Series, Third Book, Eleanor Smith.

**The Pedagogic Class** will sing songs selected from the list of those taught in the Academic School.

**Special Group Work:** *God Rest You, Merry Gentlemen*, and *The First Nowell*, December COURSE OF STUDY; *Christmas Carol*, Carl Reinecke (text by Hans Christian Andersen), Songs of Life and Nature, and July COURSE OF STUDY; *Zu Bethlehem Geboren*, December COURSE OF STUDY.

## French

Lorley Ada Ashléman

In the October and November numbers of the COURSE OF STUDY the story of the introduction of potatoes into France was printed. The children wrote a little essay upon the story, and naturally wanted to know why, in the word "pommes de terre," the first substantive, "pommes," took the mark of the plural instead of the last. A discussion on the formation of the plural in compound and simple substantives was thus initiated, and later the pupils wished to have an exercise given them to show whether they really understood the subject. The following reading lesson embodies the questions of the children and the rules arrived at in response to them. Next comes a selection concerning the departure of an Indian tribe, chosen because the children are now studying the French explorers and the Indians. In this selection, the nouns are purposely put in the singular, to test the pupil's ability to form the plural.

In November the older children studied the constellation of Berenice in connection with their ancient history and astronomy. Therefore the story of *Berenice's Hair Among the Stars* is given them.

The grammar grades will be at work preparing Christmas gifts in the Manual Training room, and their directions will be frequently given in French; they will

be encouraged to respond in the same language as far as possible. For their reading, they will dramatize a French Christmas. They will talk over the French customs, write about them, and from these writings make the little play they will present.

### French Reading Lesson

*Robert.* Mlle., pourquoi *terre* ne se met -il pas au pluriel dans le mot *pomme de terre* que nous rencontrons si souvent dans cette histoire; "*Aventures des premières pommes de terre en France?*"

Hier en parlant des légumes que nous avons vus chez le marchand nous avons écrit *chou* au pluriel et *fleur* au pluriel. Je me souviens aussi d'avoir ajouté une *S* à *chef d'œuvre* en parlant des *chefs d'œuvre* du temps de Louis XVI.

*Mlle. Guinand.* Robert, votre question vient apropos. Le bon sens doit décider de cette question. Voyons! avons nous une *terre* ou deux *terres*?—une n'est-ce pas? Nous avons pourtant plusieurs *pommes*. Il s'en suit que c'est le mot *pomme* qui prend la marque du pluriel. Quand un nom composé est formé de deux noms réunis par une préposition, le premier nom seul prend la marque du pluriel.

Dans le mot *chou-fleur* vous avez deux